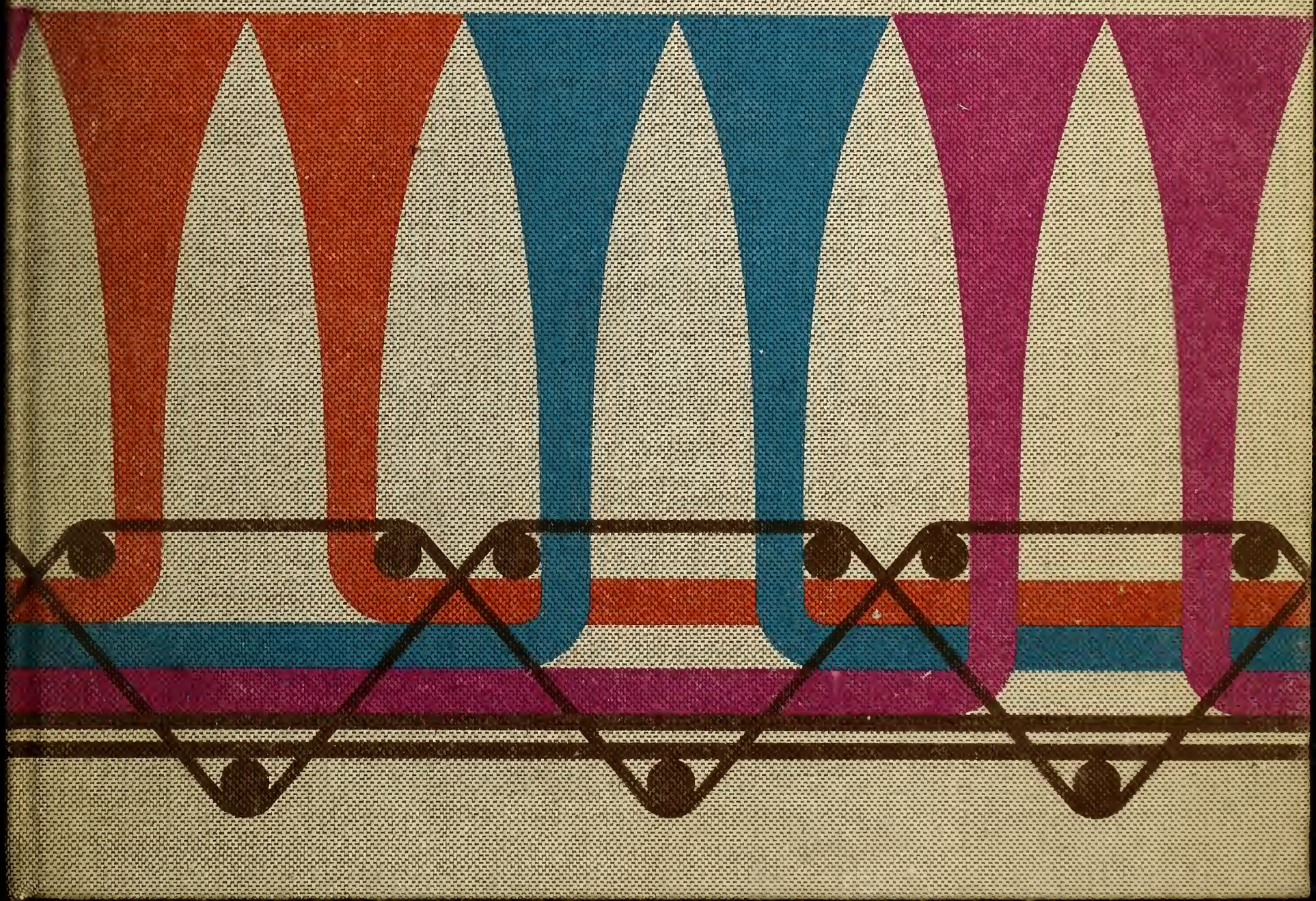
THE CARPET MAKERS



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The Carpet Makers

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A. F. Stoddard and Company Limited

1862/1962

Stoddard Aii

The Carpet Makers

One hundred years
of designing and manufacturing
carpets of quality

THE CARPET MAKERS

A. F. Stoddard and Company Limited
Glenpatrick Works, Elderslie, Johnstone, Scotland

Foreword

A hundred years is a brief interlude in the long history of carpet making. Carpets of beauty were made and enjoyed a thousand years ago. But they were for the very few – a ruler, a great nobleman, a mosque. They were made laboriously, tied by hand, knot by knot, and it was not unknown for a family or small group to give up most of their lives to the weaving of a single carpet.

Today, carpets are part of the normal background of our homes. Stoddards have helped to bring this about. Starting from small beginnings

Portrait of Sir Robert A. Maclean, chairman of A. F. Stoddard and Company Limited (by Sir William O. Hutchison PPRSA)

a hundred years ago, Stoddards' name and products are today well known wherever carpets are bought and sold. From their mills have come, besides prayer rugs for the Middle East and picture carpets for the Balkans, carpets for Indian palaces, African embassies, fine houses in Britain, the most modern office blocks in Australia, luxury passenger liners and exclusive hotels. Stoddards made a carpet for a queen's wedding, and they have made carpets for the homes of people the world over. This book is the story of Stoddards, of their struggles and achievements over a century of activity.

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The sources of inspiration from which carpet designs are developed; carpet design, and the processes of manufacture to the finished carpets

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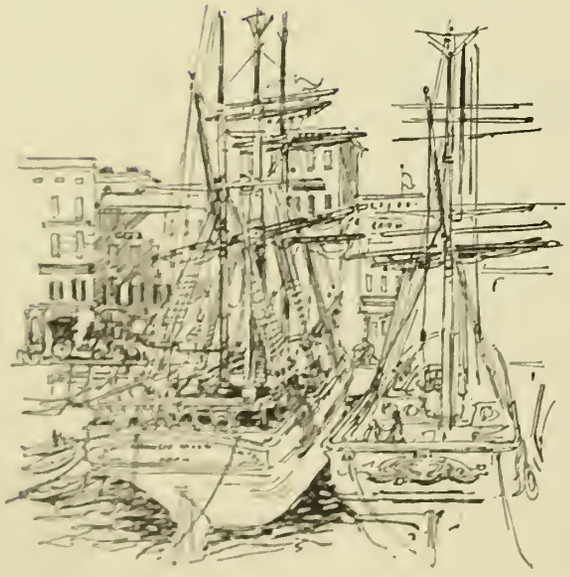
Some of the well-known buildings where Stoddard carpets have been laid; palaces, castles, ships; places of historic interest and of note today

THE nineteenth century was punctuated by economic and political crises which led many thousands to cross the Atlantic in search of prosperity and freedom in North America. Arthur Francis Stoddard, founder of A. F. Stoddard and Company, was a prosperous American whose life was a complete contradiction of this trend. He was a man who refused to live in the United States because he was most passionately opposed to slavery. He would not, he said, live in a country which called itself free and yet tolerated slavery.

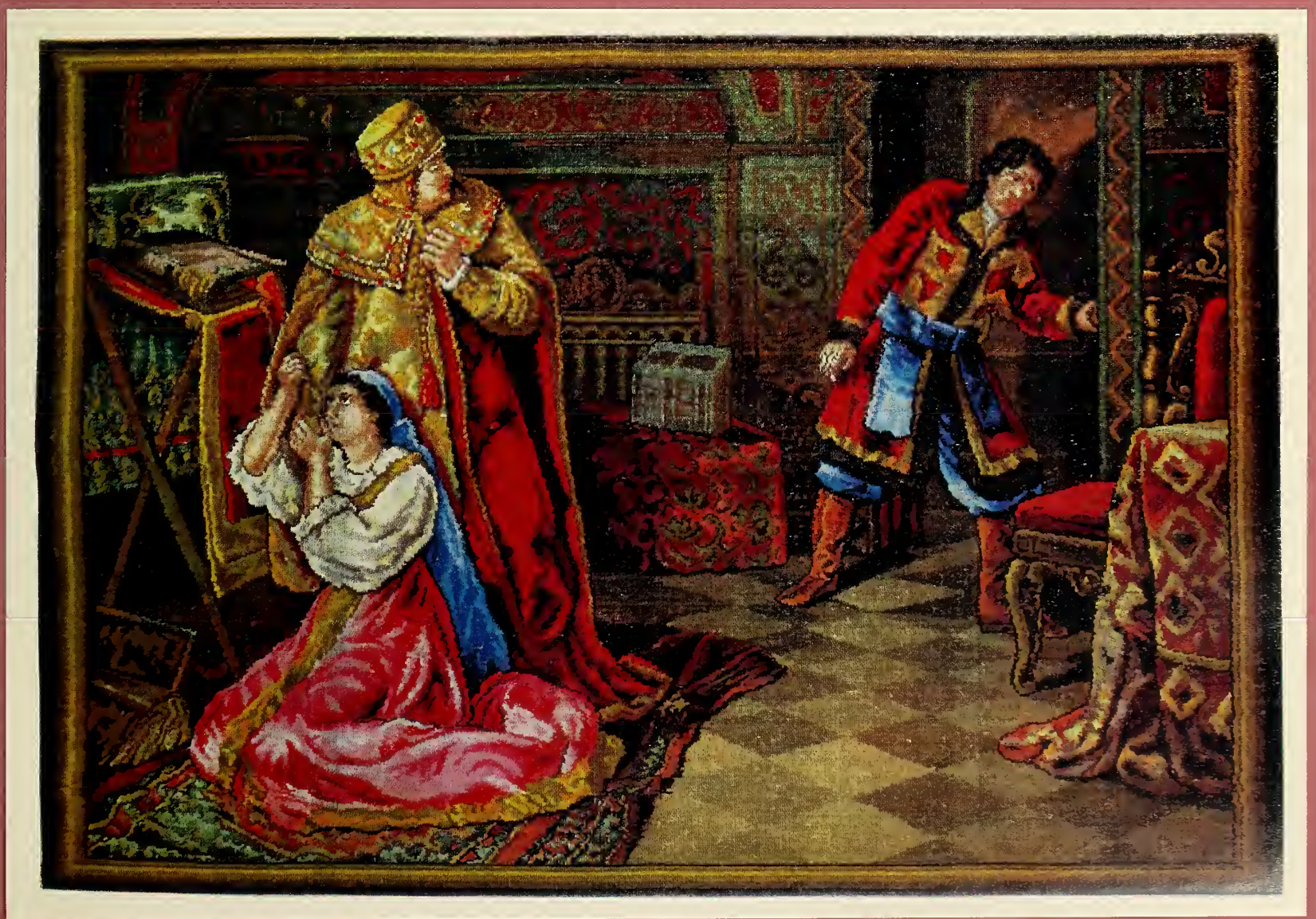
An autocrat with a domineering temperament and a strong sense of social justice, Stoddard was born in 1810 of a well connected and apparently wealthy family which had originally settled in Massachusetts in 1639. General Sherman, the Northern leader in the Civil War, was a connection and the family was allied by marriage to Sir George Downing after whom Downing Street, the traditional home of the British Prime Minister, is named. As a young man Arthur Stoddard was sent to London to be a partner in one of his family's businesses as importers of dry goods into the United States. At fifty he retired.

It was then that he came to live in Scotland. His burning disapproval of slavery and the growing enmity between North and South decided him against returning to America. He was in any case pessimistic about the future of the United States and considered its government less efficient than the British. So strong were these feelings that Arthur Stoddard became a naturalised British subject. None the less he continued to visit the United States frequently, and at Broadfield, his fine home overlooking the River Clyde, near Port Glasgow, entertained his friends and relatives when they visited Scotland.



His son Fred Stoddard wrote a short memoir about him in which he described his father as 'prompt and decided in his actions – too prompt sometimes – outspoken and impatient of restraint . . . (he) made some enemies, as men of marked character often do . . . he could not brook idleness.' W. H. Ronald, later a director of A. F. Stoddard and Company, described him as 'a short man, always in black, with a tall hat and a big cigar.' He was precise and

The Betrayal: one of the tapestry carpets which Stoddards produced in the late nineteenth century



Lion and Lioness: these picture carpets had a great vogue in the middle east where they were in demand as part of a marriageable girl's dowry

correct and 'rather a terror' to those who worked under him.

Arthur Stoddard took a practical interest in the social problems of his day. He presented Elderslie with its village hall. He was a warm supporter of William Quarrier and donated the first cottage for Quarrier's now famous Orphan Homes of Scotland.

Much of his energy continued to go into campaigning for the abolition of slavery. He frequently addressed meetings in Glasgow and conducted a long and occasionally acrimonious correspondence in the local papers. During the American Civil War, Glasgow opinion tended to be on the side of the South; the city had trading associations of long standing with American cotton and tobacco growers. Arthur Stoddard made little headway against this body of opinion. None the less he stuck openly and firmly to his principles and when the great day came, celebrated the final victory of the North at his Port Glasgow home by giving a party for American friends in the course of which he is said to have caused consternation to shipping in the Clyde by firing a salute of twenty-one guns.

In 1862 Stoddard founded the company we know today. The textile mill he bought at Elderslie had just closed down. 'What the inducements were to purchase is not clear,' wrote his son Fred, 'as he knew nothing of the business.' The truth probably is that this active man was growing just a little tired of his semi-retirement and welcomed the interest and challenge of a new business.

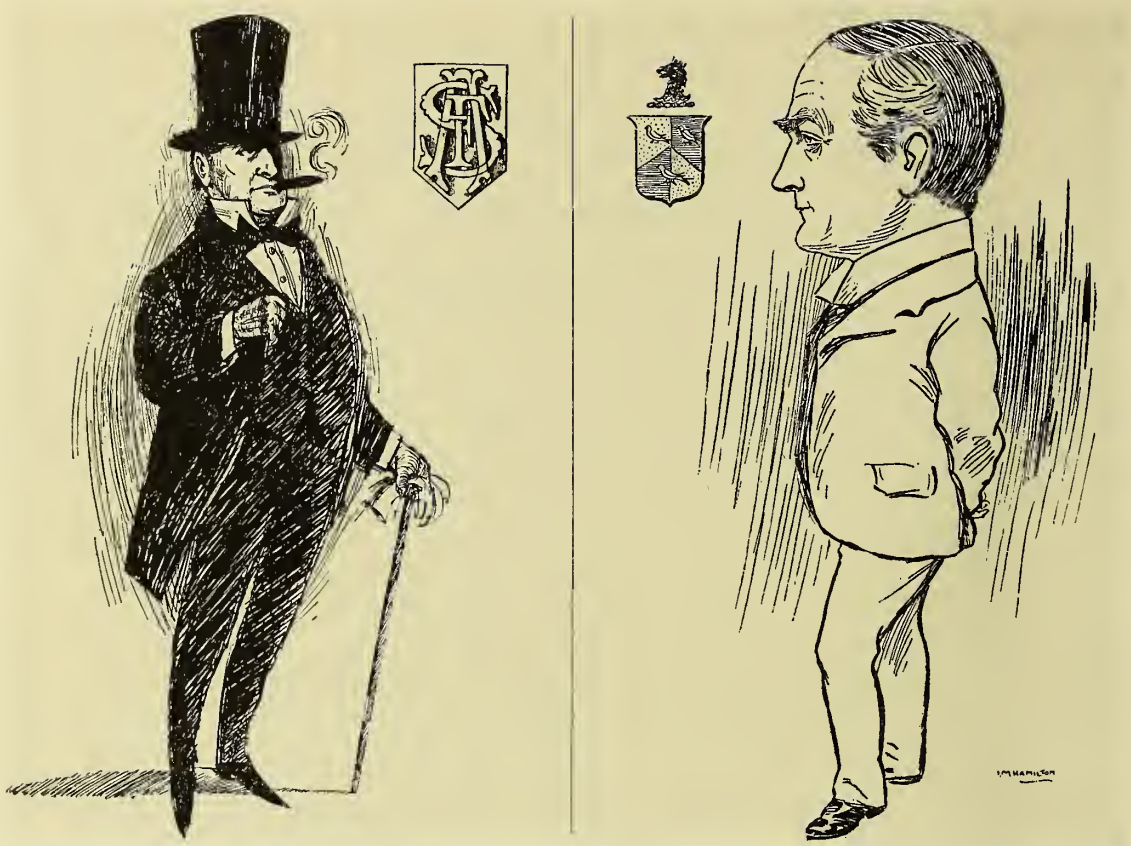
The mill had been built many years before. Its power came from the stream which flows by it, the water of which is still used for yarn scouring and dyeing. Alexander Spiers, most successful of the Glasgow tobacco lords who made fortunes by trading with

Arthur Stoddard's memorial plaque for his son was built into the first Quarrier cottage home, the Broadfield home, which is illustrated on the opposite page

the American colonies in the 1750s, bought land extensively in Renfrewshire between 1760 and 1782. Unlike most other Glasgow merchants, he had sunk little of his capital in the colonies, and when Scottish property in America was confiscated after the War of Independence and the tobacco trade fell away, Spiers, by this time a very wealthy man, invested in land. In 1815 the ground on which Stoddard's newly purchased mill stood had been acquired from Alexander Spiers' successors, and a paper mill built there. A whisky distillery, built higher up the glen in 1820, continued in production until 1890. Though the distillery has long gone, a tenement for excise officers attached to the distillery is still lived in by a few Stoddard employees, and somewhat whimsically the stream is still known locally as the Brandy Burn.

By 1852 the paper mill had failed and was taken over by Ronalds and Company to produce printed Paisley shawls. The Paisley shawl industry had provided employment for thousands in the district – 50,000 hand loom weavers in Clydeside in 1834 – but by 1852 the industry had collapsed, killed by the cheap materials woven on the new power looms. Paisley, where the most skilled workers lived and where £1 million worth of the fine silk and cotton shawls had been woven each year, was hardest hit. Poverty and distress rose to fearsome heights there during the hungry forties, and ships were chartered by charitable organisations to take Paisley weavers and their families to America. It was this market that the Ronalds tried to revive, by printing traditional Paisley patterns on plain cloth. They soon found out they had miscalculated

Right, Arthur Francis Stoddard, a drawing derived from descriptions of him; and far right, Sir Charles Bine Renshaw, a contemporary cartoon



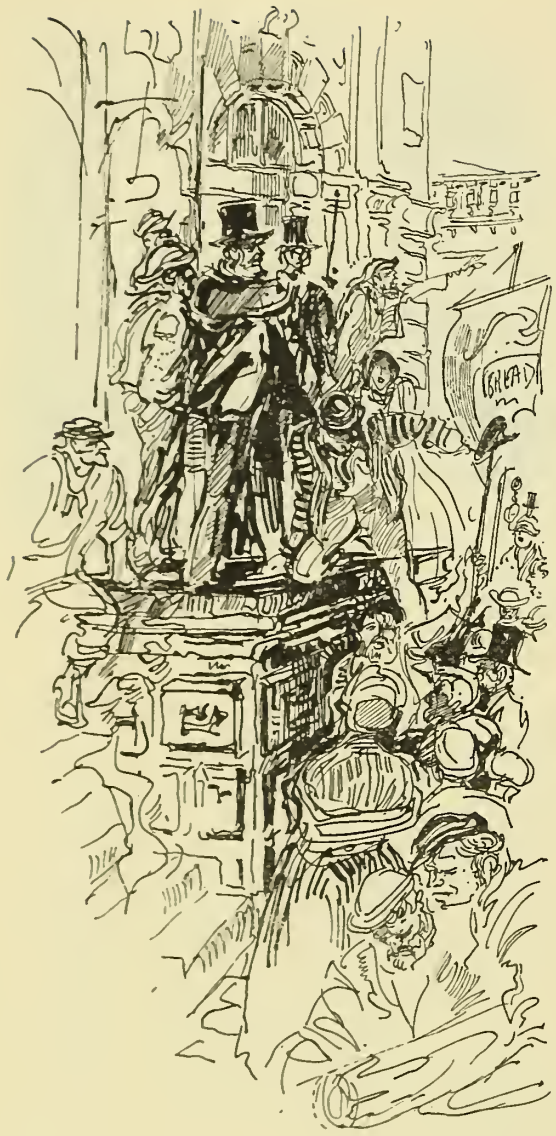
their market and began to manufacture printed tapestry carpets instead. This was no more successful and in 1862 the company was declared bankrupt.

Arthur Stoddard bought the mill at this point, and was prepared to take over the Ronalds as well. Preferring a fresh start they refused his offer and borrowed money from within their own family and rented part of an empty Paisley factory. A relation by marriage, Peter Jack, Junior, joined them, and as he had not been involved in the bankruptcy the new company was called Peter Jack, Junior, and Company. This time they prospered; by 1878 John Ronald had met his debts and the name of the company was changed to Ronald, Jack and Company. It was still known by this name when it was brought into the Stoddard group in 1918.

Stoddard set about developing his new company at Elderslie. The original weaving shed held twenty-four people, but numbers rose quickly. Arthur Stoddard, with his business experience and connections, and wealth as well, succeeded where others had failed. Within five years he was selling three-quarters of the company's total production of carpets in the United States. When hostile American tariffs forced him to look for openings in Europe he sold carpets there, always having barriers raised against him but 'always on the lookout for fresh markets.' He did not want to devote all his time to running the factory and to help him brought in two young men, his son Fred and Charles Renshaw. Nevertheless he came to the factory two or three days a week and all his life took a keen interest in the progress of the business.

Fred Stoddard was evidently like his father in temperament: he too is described as autocratic and inclined to disagree with his associates. Like his father, he had a wide circle of friends, and with his same restless spirit, lived for many years in Sweden and Switzerland. Although he kept an interest in the growing concern, he made little contribution to its development and on his father's death in 1882 he retired.

Charles Bine Renshaw, the other young man whom Arthur Stoddard brought into the business, was a man of unusual mettle. He was born in Sussex in 1848, the son of a QC of Lincoln's Inn. He came to Glasgow in 1870 on the staff of an East India house, and met Arthur Stoddard. Not long after, Charles Renshaw joined the firm and a few years later married Mary, Arthur Stoddard's daughter. After Stoddard's death in 1882, Charles Renshaw became



sole partner and in 1891 brought his brother Arthur into the management of the company.

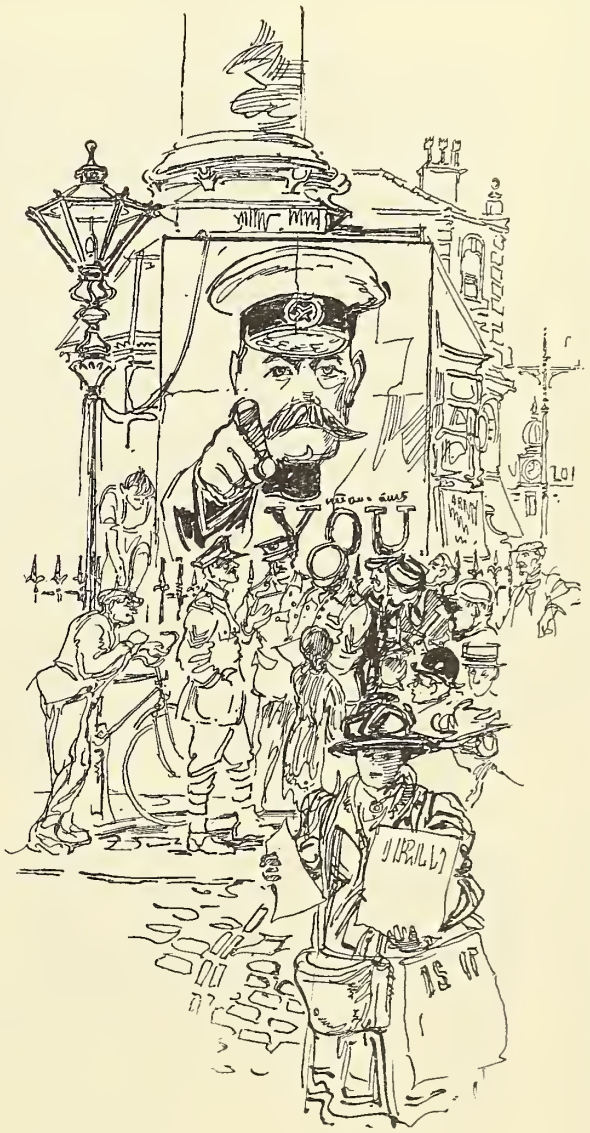
The company expanded, production increased, and under vigorous management new markets were found at home and abroad. Another factory was acquired at Foxbar and the number of employees rose to five hundred. In 1894 Charles Renshaw and his brother Arthur turned the firm into a limited liability company with a capital of £350,000 – a large sum for a family business.

Charles Renshaw died in 1918. For years he had been a notable figure in Scotland; Unionist MP for West Renfrewshire from 1892 to 1905; convener of the County of Renfrew; chairman of the Caledonian Railway; and founder of the West of Scotland Free Trade Club. The *Glasgow Herald* described him as 'intensely human and full of sympathy, he treated his workpeople as human beings and when trouble arose, the frank sincerity with which he listened to all that was said on the other side disarmed suspicion and paved the way to settlement.' Nevertheless he held strong opinions. Although he was a Tory in the House of Commons he remained a Free Trader, and disagreed with his party over Irish Home Rule. It is possible that his decision not to stand again in 1905 was because the Conservatives had come out strongly in favour of tariff reform and of the Ulster Loyalists. He was as interested as Arthur Stoddard in the problems of his day and served as chairman of many bodies, including among others the Board of Referees for Excess Profits Duty Appeals set up in the first world war, the Paisley Abbey Restoration Committee, and the Scottish Committee for organising war savings. In 1902 he was made a baronet.

One of Stoddards' earliest carpets, woven in 1864, and a tapestry carpet like the picture carpets

The Abduction: another dramatic picture aimed at the middle east market. These carpets were not used as floor coverings, but were greatly prized as wall hangings

Following Charles Renshaw's death in 1918, his brother Arthur became chairman of the company. Arthur had taken an important part in its management since 1891, and like the previous heads of the business had a wide circle of interesting friends and connections. One of his oldest friends and frequent guests was Lord Kitchener, Secretary of State for War from 1914 to 1916, and an original shareholder in the company. But Arthur Renshaw died a few months after his brother – too short a time to show the quality of his leadership.



One of Sir Charles Renshaw's last actions had been to bring Ronald, Jack and Company of Paisley and the Caledonian Carpet Company of Stirling into association with Stoddards by an exchange of shares. The link with the Ronalds was already close, as earlier W. H. Ronald, nicknamed the Pasha because of his successful years of selling in the Near East, had been appointed a director of Stoddards. At the time of the amalgamation with Stoddards the managing director and part owner of Ronald, Jack and Company was J. Stuart M. Jack, son of Peter Jack, Junior, who had helped the Ronalds to make a fresh start in Paisley more than fifty years before.

The Caledonian Carpet Company of Stirling had been founded in 1875 and had carried on since then with somewhat varying fortunes. In 1918 when the amalgamation with Stoddards took place its managing director was David Yellowlees whose family were large shareholders.

Following the absorption of Ronald Jack and the Caledonian Carpet Company by Stoddards, Stuart Jack and David Yellowlees became joint managing directors of the larger group and within

The opposite page is reproduced from the catalogue of the Paris Exhibition of 1896

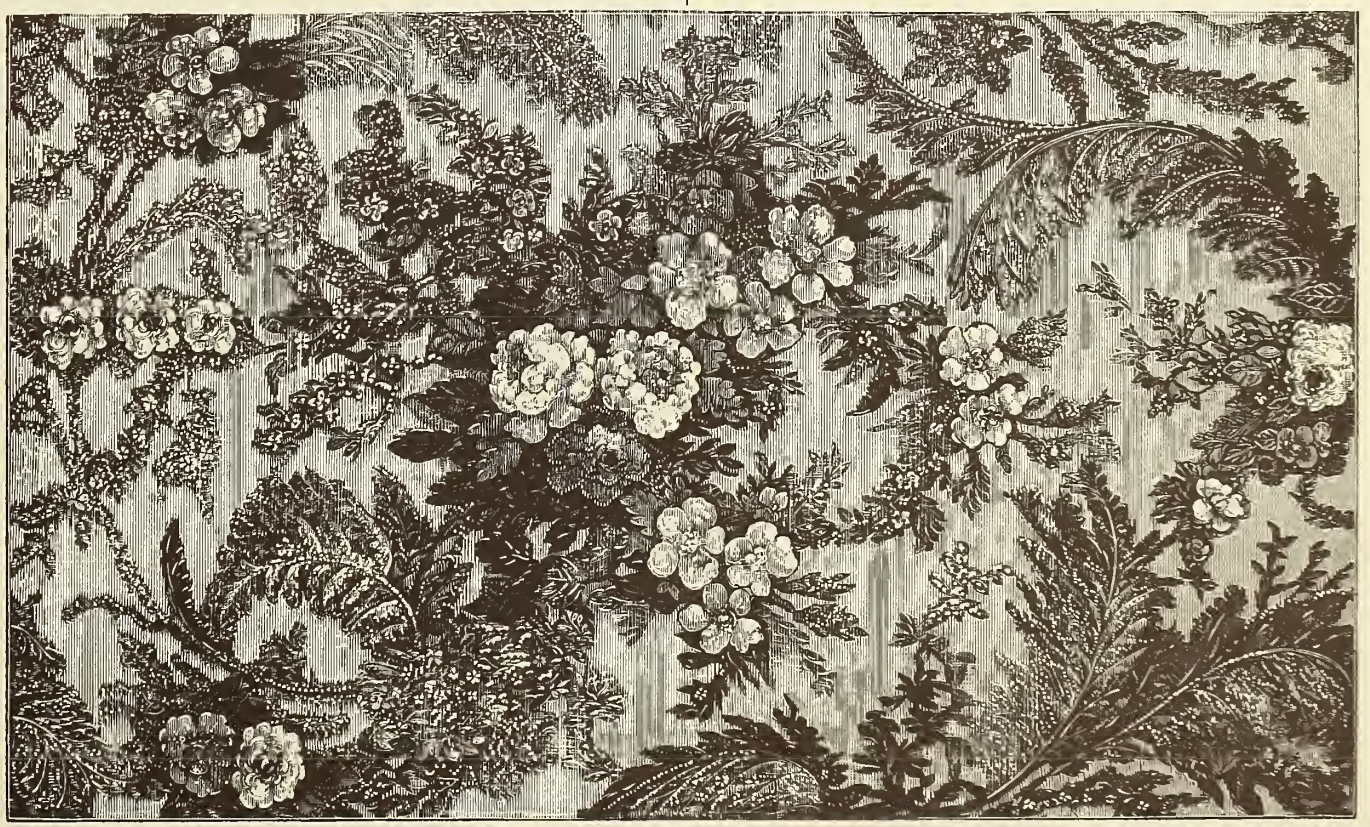
less than a year were left in almost complete charge by the sudden deaths of both Sir Charles and Arthur Renshaw. Under the chairmanship of Sir Stephen Renshaw, son of Sir Charles, Stuart Jack and David Yellowlees successfully ran the group until the end of the second world war. Though both these men are now over eighty years of age and are long retired they are well remembered by many friends in the carpet trade both in this country and abroad. It fell to them to manage the affairs of the business during the great depression of the 1930s and the anxious days of the second world war. The fact that the group emerged successfully from these trials, when so many others did not, is the best measure of the quality of their management.

Carpet making was completely stopped during the second world war. There was some weaving of other fabrics for war purposes, but most of the plant was dismantled and stored. The Paisley and Foxbar factories were closed; the Stirling factory was badly damaged during an enemy air-raid. The Elderslie factory alone was kept going and it was converted into one of the largest laundries in Britain. Its particular purpose was to service convoys entering and leaving the Clyde. Approximately 20,000 ships' blankets and 10,000 hammocks were washed each week and made up into regulation bedding sets, and each week 10,000 life-jackets were washed and reconditioned. Not perhaps the most spectacular type of war work but one of vital importance to the safety and health of the great troop convoys constantly entering and leaving the Clyde during these war years.

The period of greatest expansion followed the end of the second

Messrs. STODDARD & Co., of Glenpatrick, Paisley, of whose

Rugs we have given examples, are extensive manufacturers of Carpets, and have obtained merited renown not only for the excellence of their designs, but for the goodness of material and the substantiality and wearing qualities of their fabrics. Their principal work is entitled "Patent Tapestry." They have added



to the renown of Scotland by largely extending its trade in this necessary luxury—a need more or less in every household.

world war. Since then the group has grown into one of the largest carpet manufacturing undertakings in Europe and gives direct employment to upwards of 3,000 people.

These later developments have taken place under the chairmanship of Sir Robert A. Maclean. After training as a chartered accountant he joined the staff of James Templeton and Company, the Glasgow carpet manufacturers, and became a partner in 1933. After the war he did not return to Templetons and joined Stoddards' board early in 1946.

Since then he has been the company's managing director as well as chairman. In addition to his active interest in Stoddards, Robert Maclean has held many public offices; chairman of the Industrial Estates Management Corporation for Scotland, president of the Glasgow Chamber of Commerce, chairman of the Council of Scottish Chambers of Commerce and a vice president of the Association of British Chambers of Commerce, member of the Export Council for Europe and chairman of the Export Committee of the Scottish Council (Development and Industry). He was also chairman of the Council of Management of the Scottish Industries Exhibitions of 1949, 1954 and 1959, the largest industrial fairs held in Britain since the war. In 1955 he was knighted for his services to industry.

These post war developments have so greatly increased the size of the Stoddard organisation that some more detailed reference to them seems desirable. They began with the purchase of a woollen spinning mill in 1947. Until that time the company had concentrated on the weaving of carpets and all yarns used had been

Moses taken from the Bulrushes: these tapestry carpets are a part of the unique collection Stoddards have made of their historic carpets

A. F. STODDARD AND COMPANY

Partners

Arthur Francis Stoddard 1862–1882
Frederick Wolcott Stoddard 1871–1882
Sir Charles Bine Renshaw, Bt 1871–1894
Arthur Henry Renshaw 1891–1894

A. F. STODDARD AND COMPANY LIMITED

Directors

Sir Charles Bine Renshaw, Bt 1894–1918
(*Chairman*)
Arthur Henry Renshaw 1894–1918
(*Chairman in* 1918)
William Hatrick Ronald 1894–1947
William Allison 1894–1923
William Wallace 1894–1916
Sir Charles Stephen Bine Renshaw, Bt 1909–1944
(*Chairman* 1918 *to* 1944)
John Stuart Muir Jack 1918–1957
(*Chairman* 1944 *to* 1946)
David Yellowlees 1918–1946
William Herbert Wainwright 1918–1919
Thomas Scott 1918–1932
John Jenkins 1918–1928
Thomas Arthur Renshaw 1925–1944
Robert Thomson Neilson 1932–1944
Robert Barclay 1932–1936
James Robb Walker 1936–1960
Robert Barclay, Jnr 1944
Clement Wren Newsam 1946
Sir Robert Alexander Maclean 1946
(*Chairman*)
Andrew William Maclean 1946
William Ford Blackwood 1947–1959
William Alastair Jack 1950
Leonard Francis Heathcock 1951
Andrew Durward Edmond 1951
Henry Alec McGeorge 1956
James Adie Tait 1956

purchased from outside spinners. But as time went on it was becoming increasingly clear that the specialised yarns required by the group could best be supplied by a spinning mill more directly allied to the main concern. Thus Douglas Reyburn and Company Limited, yarn dyers and spinners of Kilmarnock, was acquired by purchase in 1947. Stewarts Spinners (Galashiels) Limited is a wholly owned subsidiary of Douglas Reyburn, and the spinning mills at Kilmarnock and Galashiels supply, not only the major portion of the surface yarns used by the Stoddard group, but supply yarn to other carpet manufacturers as well as to weavers in the Scottish tweed and hosiery trades. Each year these mills process the wool of over two million sheep.

The Board of Directors

J. A. TAIT
A. D. EDMOND
R. BARCLAY
A. W. MACLEAN
SIR ROBERT MACLEAN
H. A. McGEORGE
C. W. NEWSAM
W. A. JACK
L. F. HEATHCOCK

For many years Stoddards had close and friendly business relations with the old established carpet manufacturing concern of Henry Widnell and Stewart Limited of Midlothian. This firm which became part of the Stoddard group in 1959 was established in Edinburgh in the early 1830s by Richard Whytock. He was an inventor who, in an age rich in inventions, brought about such reductions in manufacturing costs that carpets began to be used for the first time in other than wealthy homes. The importance and standing of Henry Widnell and Stewart Limited is best indicated by the honour paid to it in July 1961 by Her Majesty the Queen, who, accompanied by His Royal Highness the Duke of Edinburgh, toured the Bonnyrigg plant and inspected the company's show-rooms. Under its own able day to day management this subsidiary grows and prospers.

Another member of the group is Navan Carpets Limited, which, under the chairmanship of its joint founder C. W. Newsam, manufactures and sells carpets in the Republic of Ireland. This company was set up in 1938 as a result of the Irish Government's wish to develop secondary industries in that country. Since then it too has grown and prospered.

In anticipation of closer trading relations with Western Europe, the Stoddard group has recently entered into partnership with Bergoss Gebrs van den Bergh's Koninklijke Fabrieken NV, and a joint company, Bergoss-Stoddard NV, has been established with headquarters in Holland. This company is in the early stages of its development but it reflects the belief of the directors that Stoddards

should participate fully in the stirring economic developments now taking place in Western Europe.

This then is the story of Stoddards over the hundred years of its existence. The old processes have of course gone and in place of the printed tapestry carpets of earlier days, huge modern looms and machines now produce each twenty-four hours several miles of Axminster and Wilton carpets in a great variety of designs, qualities and widths. Stoddard carpets have found their way, not only into many important public places in this country and abroad, but into the homes of the people, so that in almost every country in the world where carpets are bought and sold, the name of Stoddard is known and respected, which, could he but know of it, would surely warm the heart of that energetic American of British descent and strong principles, who settled in Scotland and a hundred years ago began the manufacture of carpets by the side of the Brandy Burn.

Westminster Abbey with the Stoddard carpet laid ready for the Queen's wedding in 1947. The scene was painted by Walter J. Bartram, the company's chief designer

Design and manufacture

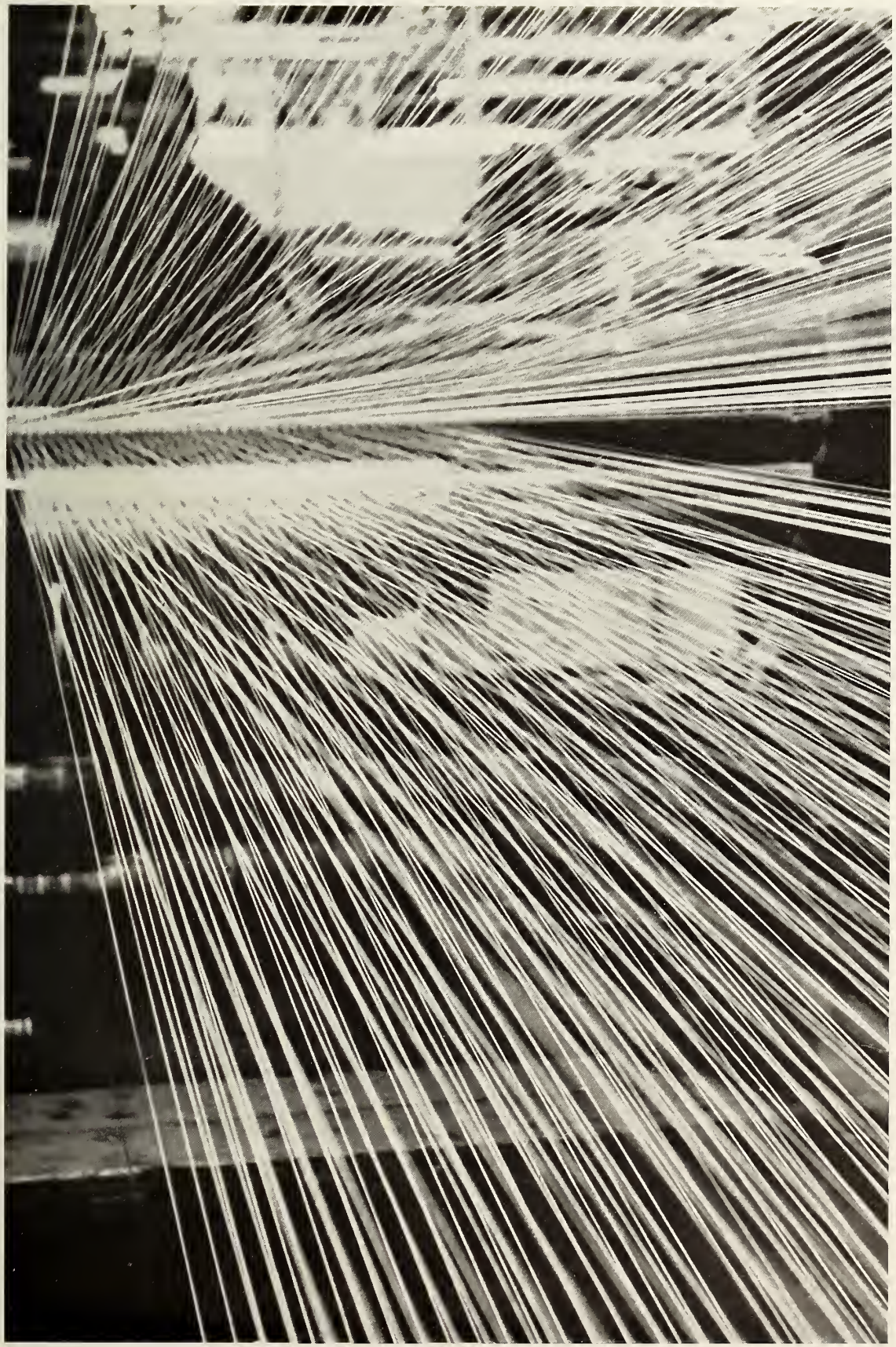
From the first inspiration for a pattern to the completed carpet ready for despatch, carpets are produced in an atmosphere which has something of the nature of the carpets themselves. These rich visual impressions continue through the wide variety of source material for designs and the work of the designers, to all the stages of manufacture – dyeing and winding yarn, preparing jute and cotton for the weft and warp threads, and the weaving itself.

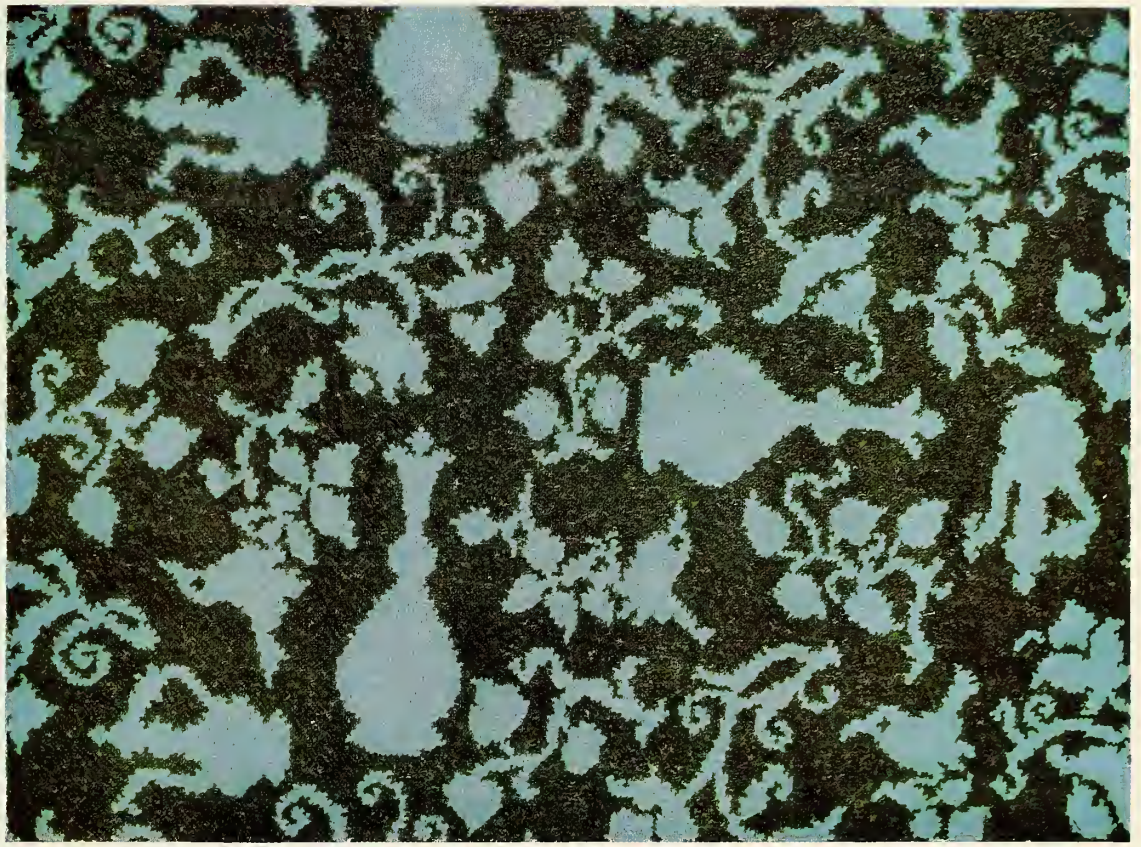
Whatever loom is used, spool or gripper Axminster or Wilton, carpets are woven in a world of colour and texture, noise and movement. The final result is an ever-widening choice of carpets inspired by every kind of idea. These pages on carpet design and manufacture give something of the effect of the processes of production, from the starting point of an idea to the finished carpet.

Rock plants, alpines and garden flowers suggested the theme for this carpet, one of many taken from natural surroundings
Opposite page: while the design for the carpet is being worked on, yarn is prepared for the first stage of production. Raw yarn is flung onto conveyor belts to be scoured free of oil in vats of detergent and hot water. Dye vats are heated almost to boiling point and, in clouds of steam and coloured foam, the woollen yarn is lowered into the dye. Brought out dripping with its new colour, the yarn is unloaded, dried, and stored

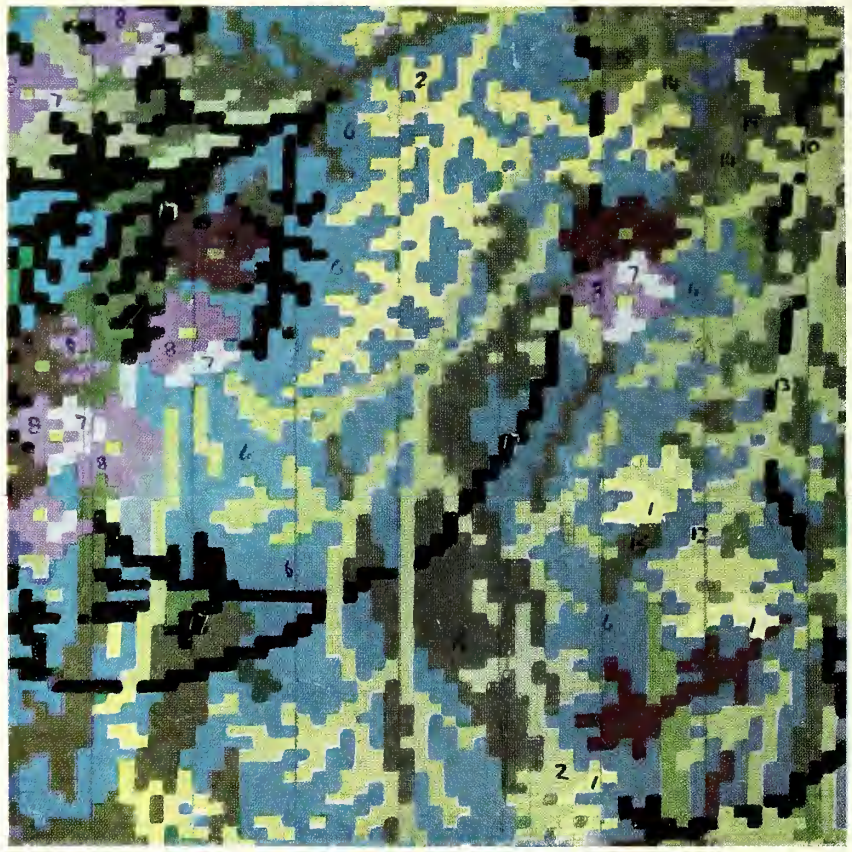
The designer's work is closely tied in with the later stages of manufacture. The photograph of rubble and excavated brick was taken on a building site, and suggested an idea for a carpet. The designer works out the pattern in charcoal on tracing paper pinned over squared paper, on which he later develops the pattern in colour. Each square represents a tuft of wool in the finished carpet. Colours are chosen and matched at the tuft box. The carpet is one stage nearer production

Components of the carpet – dyed yarn is taken from the stores as the pattern is built up. Hanks of yarn are wound into cheeses, or bobbins; beams of jute and of cotton are wound for the warp threads

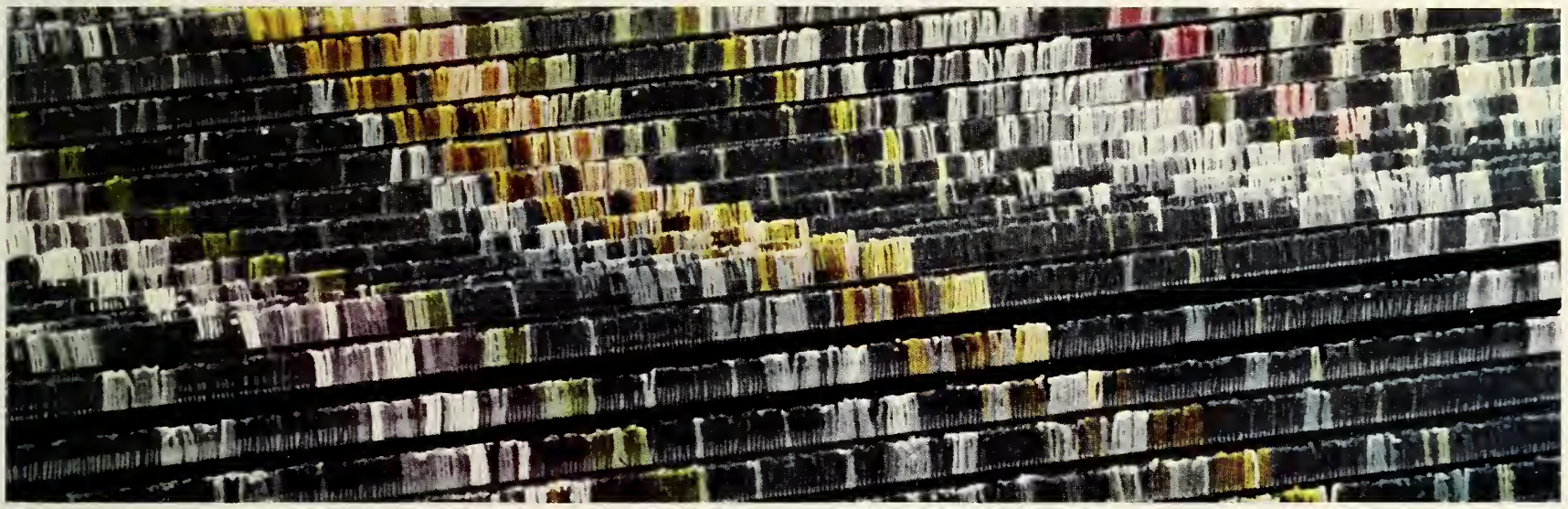


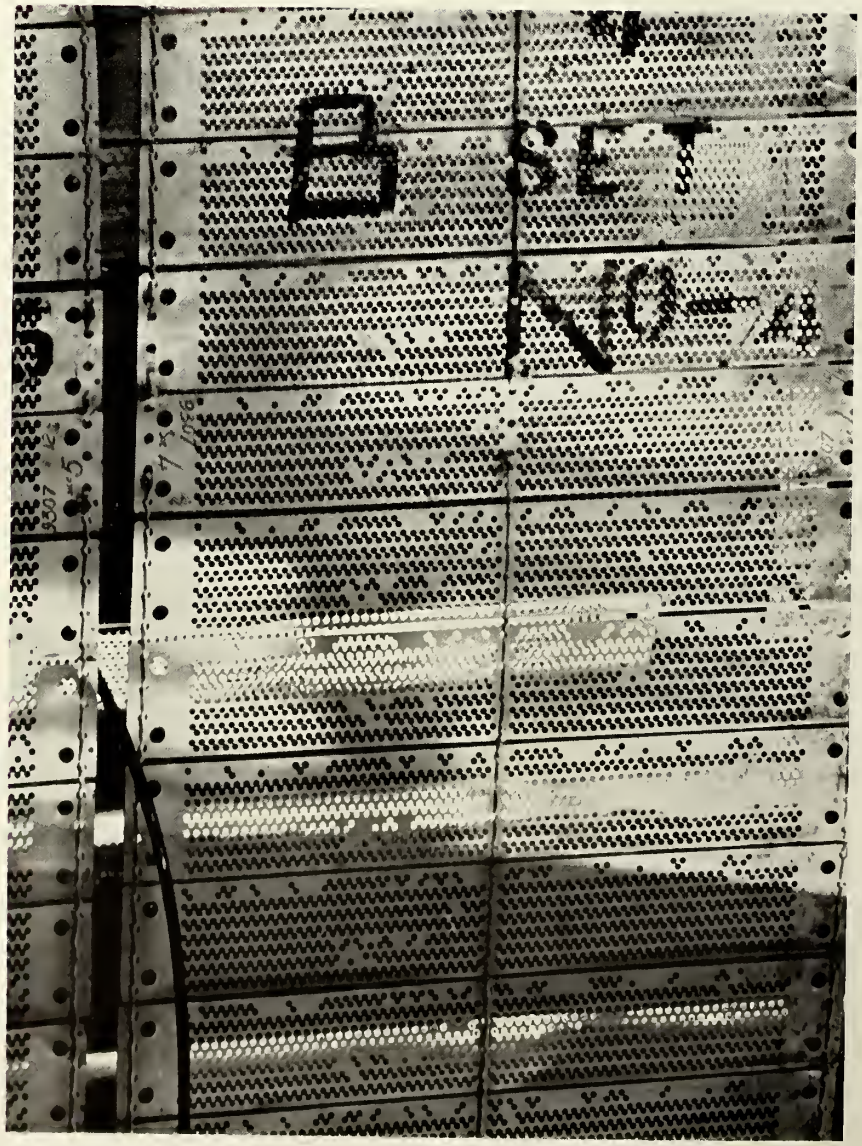


Historic oriental carpets have always been material for carpet designs, but designers have handled the traditional motifs in a variety of ways. Here a conventional treatment of the Ispahan theme, derived from the formal Persian garden with walks and flower beds, is contrasted with a freer treatment of the leaves combined with Arabic pottery. *Opposite page:* spool Axminster looms weave from spools of wool, one for each line in the pattern of the carpet. Guided by the designer's squared paper, spools are wound from cheeses, allowing a thread of wool for each square



A carpet such as this one inspired by a country hedgerow would be woven on a spool Axminster loom. *Opposite page:* spools stacked and numbered are placed in sequence in a chain on the loom to make up the repeat of the pattern. As each row of the chain swings round to the face of the loom in its turn it presents enough wool for that row of tufts to be cut by a knife. Three warp threads and three weft threads bind in each tuft, and the loom is ready for another row

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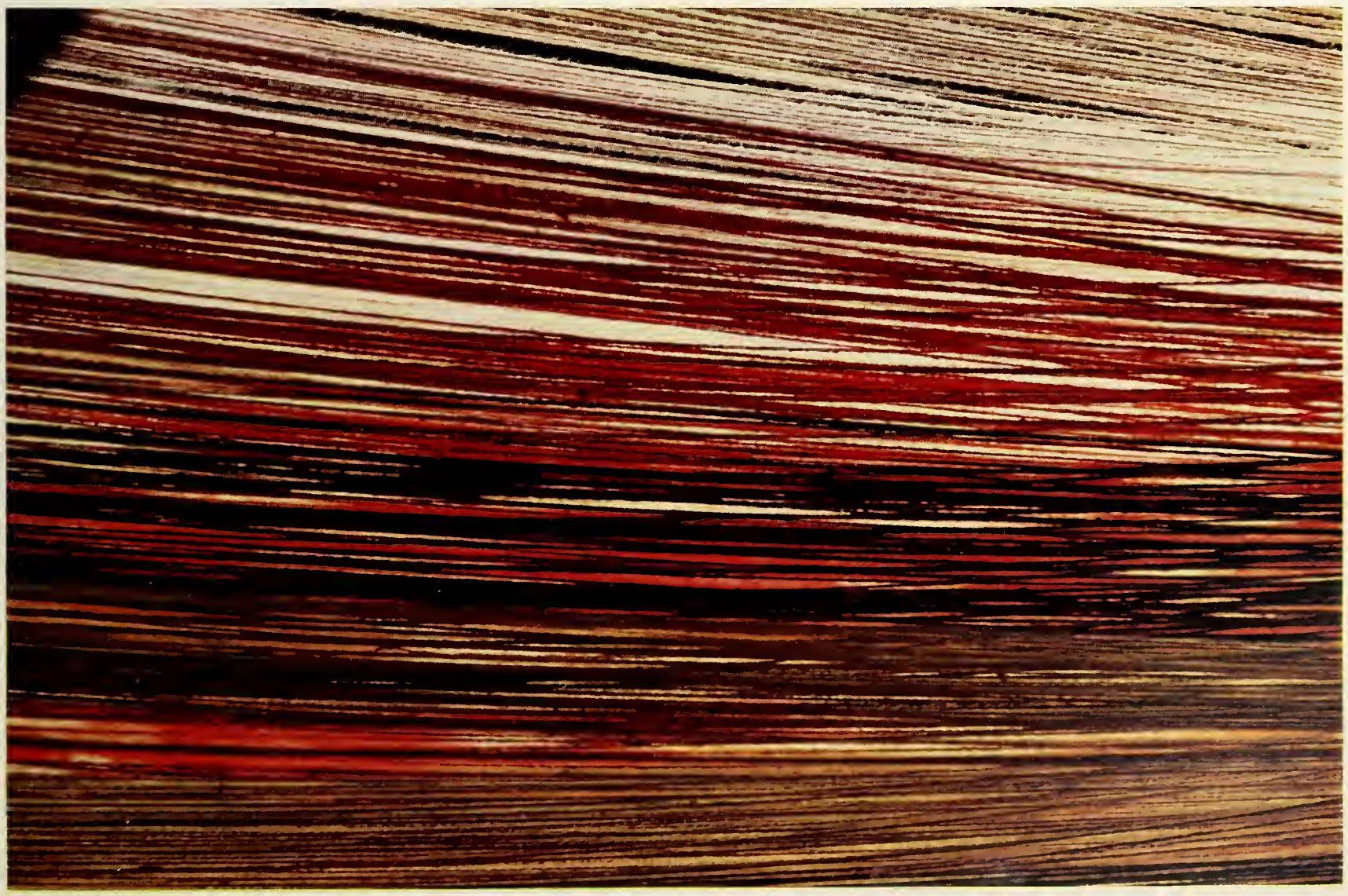
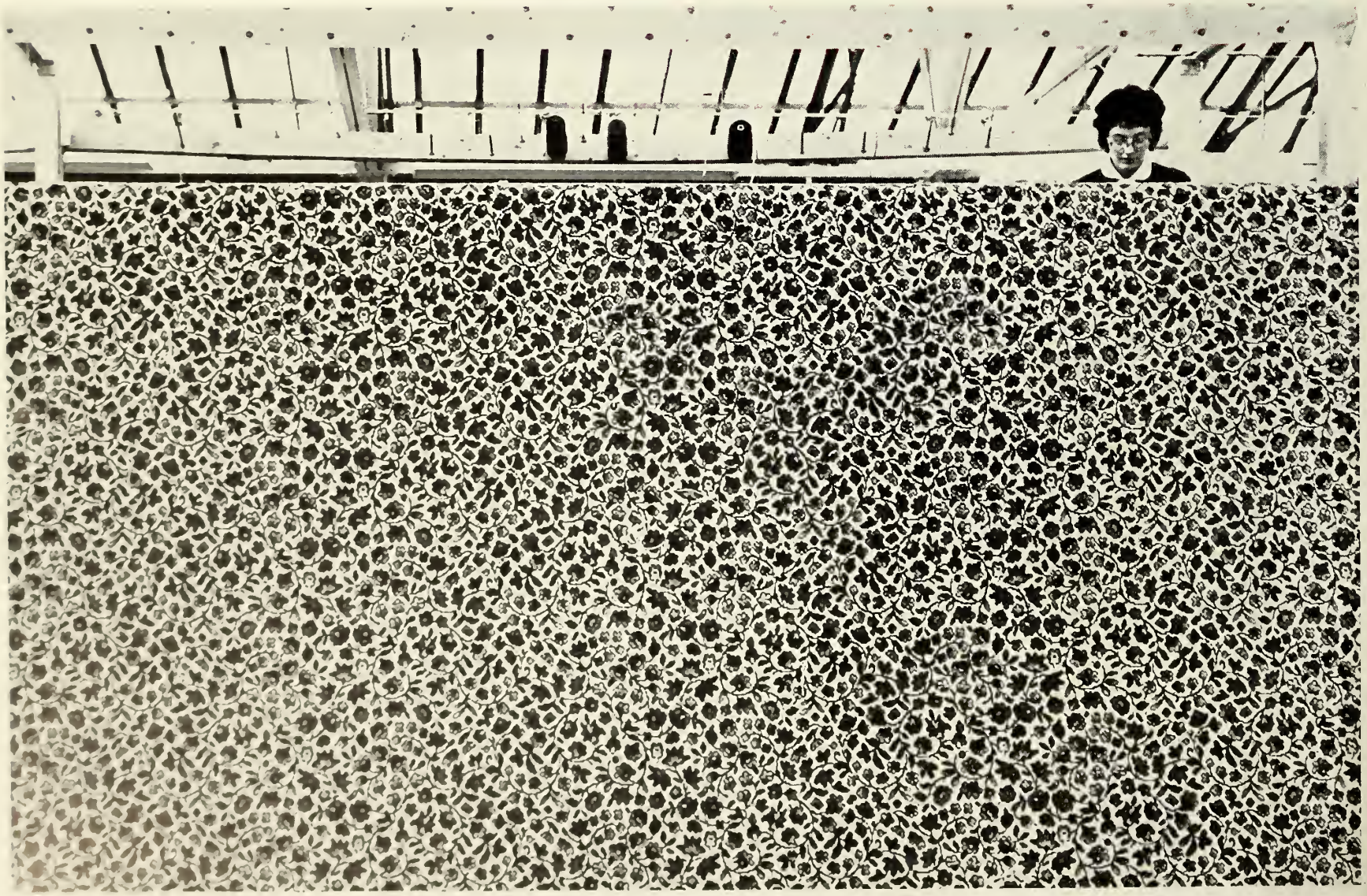
Patterns woven by gripper Axminster looms are controlled by jacquard cards, cut from the designer's squared paper. The jacquards, by means of wires, control the lifting of the different shades of wool fed into the loom
Opposite page: a carpet based on the Byzantine floor of the church of Torcello

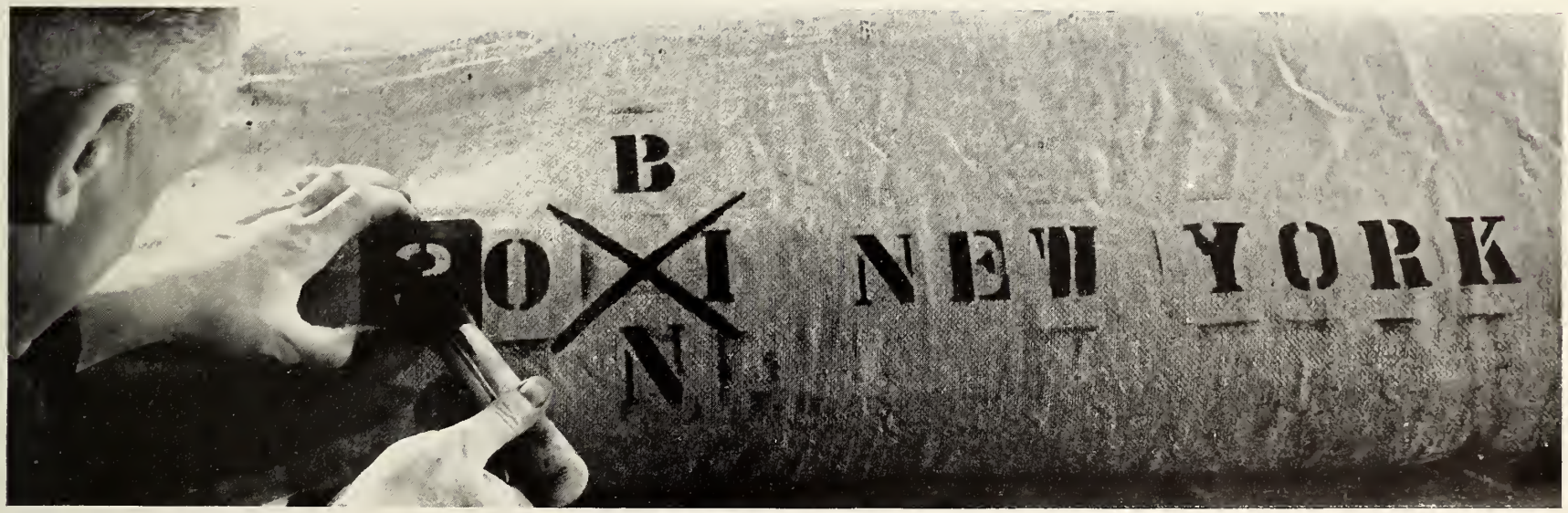


The gripper Axminster loom is fed with wool from banks of cheeses kept running easily and freely by the weaver's boy.
At the face of the loom the jacquards bring the correct shades of wool forward. These are then held in position by grippers, cut by a travelling knife and with the weft and warp threads woven into the carpet

The whole story of a carpet – photographs taken in Venice were the basis for the design, which is a reflection of the buildings and canals of the city. Wilton broad looms weave plain or two-colour carpets such as this. Threads from a beam or bank of wool, a beam of jute, and a beam of cotton are raised and lowered by heddles, while the jute-filled weft shuttle is knocked backwards and forwards. As the tufts are bound in, wires with sharp cutting blades are drawn across the loom to provide the characteristic clean cut Wilton pile

Minute inspection for faults, and carpets are passed for finishing. Here the carpets are passed over heated drums while steam under pressure is blown on the face to open and freshen the yarn after its long journey through the many manufacturing processes

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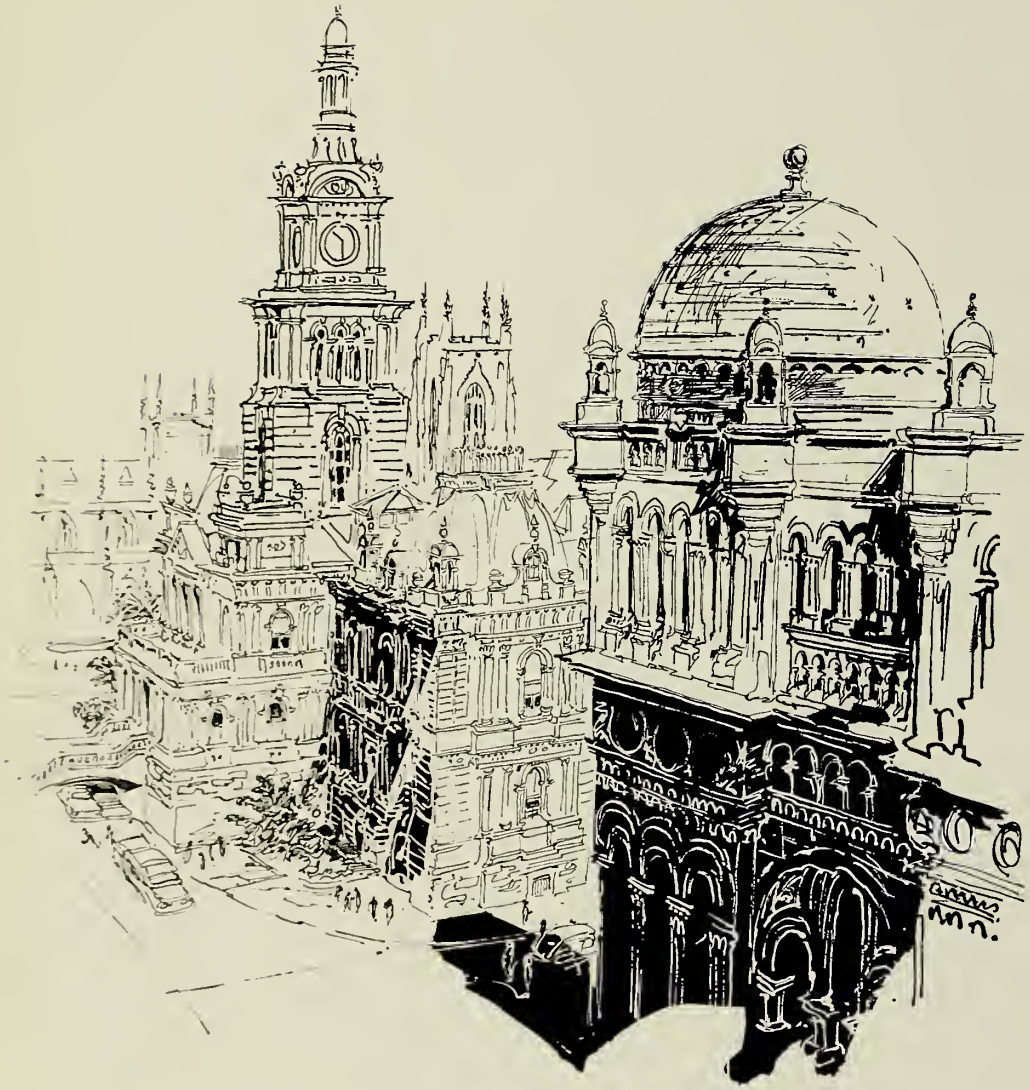
NEW YORK

Carpets in context

A carpet having been conceived as a design in itself becomes, when it is placed in its context, part of a far wider design which is achieved in the planning of rooms to create a background in harmony with the particular atmosphere of a building. Designers have related the richness and texture of carpets with the interiors of many famous buildings whose architectural variety has always been matched by the imagination of the Stoddard carpet designers.

Palace of Holyroodhouse

The royal palace of the kings of Scotland, and one often associated with the unhappy careers of Mary Queen of Scots and Bonnie Prince Charlie, Holyroodhouse now enjoys a more peaceful and fortunate existence as the residence of Her Majesty the Queen when she is in Edinburgh



Unilever, Sydney

The Unilever organisation operates in nearly every part of the world; among the older buildings of Sydney, Australia, new office blocks are being built, and one of the largest and most important is Unilever House, whose directors' floor is illustrated here

Saddlers' Hall

Background to the ceremonies of one of the oldest of the City Livery companies, the Saddlers' Hall has been the meeting place for the Saddlers' Company since 1822. Although earlier halls of the company have existed, they have, like so many livery company halls, been destroyed by fire during the company's long history of controlling the leatherworking which was so essential a part of medieval trade

Culzean Castle, Ayrshire

Robert Adam's conception of the perfect castle is an experiment in the castellated style for the exterior; as such it is a precursor of the romantic revival and the interest in all things medieval. Inside it is a splendid example of Adam's work as an interior decorator in the classical style of the eighteenth century, with the furnishings and the plasterwork still as he designed them in 1777. The life use of apartments in the castle was presented to General Eisenhower by the Scottish people at the end of the war

RMS Windsor Castle

The trend in recent years in the design of a passenger ship has been to decorate and furnish it so that it appears from the inside to be an hotel. In this context RMS Windsor Castle has become one of the most luxurious of the passenger liners of the Union Castle Line

Epsom

The dining room of the royal box in the grandstand at Epsom race course. Although racing has been a permanent institution here since 1730, Her Majesty the Queen follows an old and royal tradition started by James I who came here to watch the racing when he stayed at his residence of Nonsuch nearby

St Monance

A fourteenth century church in the small fishing village of St Monance, Fife and one of the finest parish churches in Scotland. Fishermen have for many years made the church particularly their own. In the recent restorations many of the original medieval features were uncovered

Gleneagles

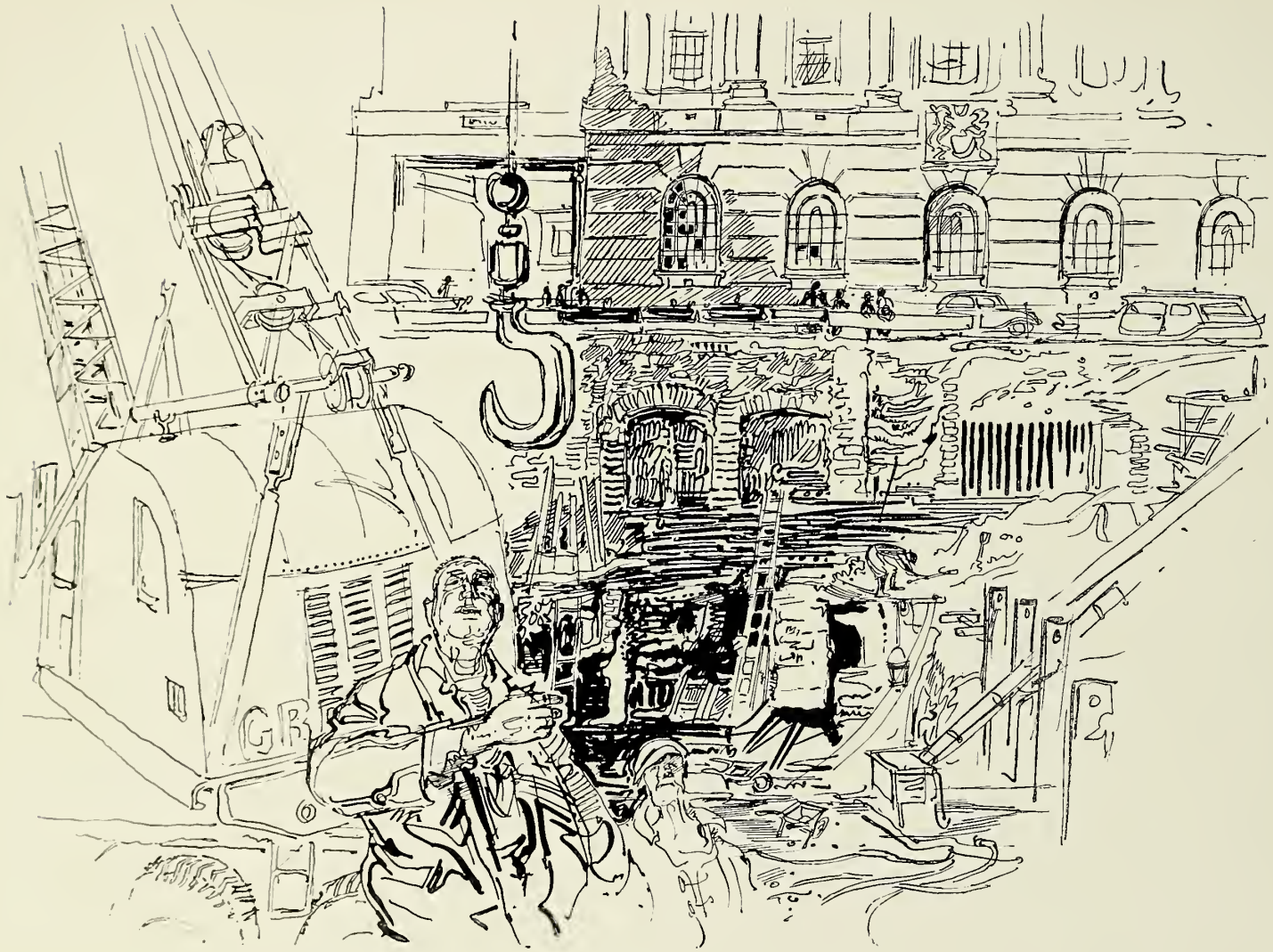
The luxury hotel of Scotland, Gleneagles offers a life of ease and elegance in the magnificent countryside of Perthshire. A self-contained community with its own shops and bank, the hotel is a magnet for golfers and anglers, who come to play on the championship courses and fish its streams, and dine later in the French Restaurant

Institute of Directors

Belgrave Square was built as the nucleus of Thomas Cubitt's early nineteenth century development of what were then fields notorious for highwaymen. Number 10, once the home of a French Ambassador, is now the Institute of Directors and a neighbour of embassies in one of London's most fashionable squares

Liberty's

From a reputation in the eighties for fabrics and furnishings which were so far against conventional fashion that they had a style of their own and were called Pre-Raphaelite, Liberty's has been known for goods of a quality and character which is particularly its own. Today its appeal is wider than it was to the Victorians and it offers any number of opportunities for interpreting old and new trends in furnishing and dressing



Wax Chandlers' Hall

A luxury for the middle ages, wax candles were made and sold under the regulations of the Wax Chandlers' Company, which received its charter in the fifteenth century. Like the greater part of the City of London, its livery hall was destroyed by the Great Fire; the present building is a Victorian one, probably the fourth on the site

Strawberry Hill

Having bought it as a farmhouse near Twickenham, Horace Walpole, between 1753 and 1776, converted Strawberry Hill into his conception of a villa in the Gothic style. His passion for medieval antiquarianism made the house a predominant interest in Walpole's life, as well as a storehouse for his miscellany of paintings, sculpture and enamels. It is now a Roman Catholic training college, but an engraving of the long gallery in 1784 shows that the interior has changed very little

Ingliston House, Midlothian

This solid Victorian mansion was bought recently by the Royal Highland and Agricultural Society of Scotland as headquarters and site for the major Scottish agricultural event, the Royal Highland Show. The estate itself has a long history and was even in the eighteenth century, the age of Jethro Tull, remarkable for the interest its owners took in improvements in stockbreeding and farming

Airlie Castle, Angus

The twelfth century castle was extensively destroyed by fire in 1640 by the Earl of Argyll, when its owner supported Charles I in the Bishops Wars. Forced to leave the country, the family remained in exile until David, 12th Lord Ogilvy, a follower of Bonnie Prince Charlie, returned and in 1792 rebuilt the castle as it now stands. Of recent years the present Earl and Countess of Airlie have carried out the considerable restorations which have made it into the distinguished home it is today

Sandersons

The opening of the Sanderson building in Berners Street, London, created the interest a piece of architecture and interior design does when it is clearly to influence taste. Sandersons began over a hundred years ago by importing the finest French wallpapers; now their showrooms display their own wallpapers and materials

Craigievar Castle, Aberdeenshire

An early seventeenth century castle, Craigievar was ornamented by a plasterer, possibly a local man trained in Italy, who excelled himself in his decoration of the Great Hall, comparable with his work at Glamis and Muchall's. The castle was built to defend the Forbes of Craigievar against the Gordons, but it was nevertheless a richer and more comfortable home than many of the earlier medieval strongholds. It is a Scottish baronial castle, a style much admired by the Victorians, and copied by them all over Scotland

Cover design is a diagrammatic view of a three frame Wilton
Endpapers are derived from a patterned carpet designed by
Stoddards for Dickens and Jones Limited, for their restaurant
Colour frontispiece opposite page 1 is a detail from a tapestry
carpet of a hundred years ago, taken from the Stoddard collection
of their historic carpets

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